



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Friday, April 20, 2018 • 8:00 P.M.

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# ENSEMBLE 20+

*Michael Lewanski, conductor*

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DePaul Concert Hall  
800 West Belden Avenue • Chicago

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Friday, April 20, 2018 • 8:00 P.M.  
DePaul Concert Hall

# ENSEMBLE 20+

*Disciplines: Old and New*

*Michael Lewanski, conductor*

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## PROGRAM

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Steve Reich (b. 1936)  
*Dance Patterns* (2002)

Daniel O'Hearn (b.1996)  
*Three Havrutas* (2018) (World Premiere)

Franco Donatoni (1927-2000)  
*Lumen* (1975)

Jessie Marino (b. 1984)  
*Throw Me to You and Back Again*  
for Two Performers and Clapping Choir (2016)

Ensemble 20+, Chicago Academy for the Arts New Music Ensemble  
*Red Light, Black Cat* (World Premiere)  
collaboratively composed works (2018)

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## PROGRAM NOTES

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The notion of “discipline” in music might mean many possible things. There’s the obvious sense: say, strictness, rigor of execution. Another is how composers consider their craft, their music, and how it is organized. Such a consideration leads, finally, to recent works of a “new discipline,” one in which composers and performers reevaluate many broad aspects of their practice, including sound as only one element amongst many others.

Steve Reich (b. 1936)

***Dance Patterns* (2002)**

*Duration: 6 minutes*

*Dance Patterns* (2002) was composed for choreographer Anne Teresa de Keersmaecker and filmmaker Thierry de Mey. De Mey had completed an hour-long film of de Keersmaecker’s choreography entitled *Counterphrases* and asked several composers to write a five- or six-minute piece for a completed section of the film. The pieces were performed live, while the film was being shown, by the Ictus Ensemble, who commissioned all the music. *Dance Patterns* is scored for two pianos, two vibraphones, and two xylophones.

*Note by Steve Reich*

Daniel O’Hearn (b. 1996)

***Three Havrutas* (2018)**

*Duration: 7 Minutes*

During my time at DePaul, I have opened up my mind to many different ideologies both in and out of the world of music. A few quarters ago, I took a religion class that explored how information is passed from one to another in theological study. It was at that point in time where I discovered the Jewish concept of havruta, which is a learning system used in Talmudic study. The word havruta can refer to the learning system itself or to the individual learner. There are three types of havrutas in relation to a learner in Talmudic study: one who has more knowledge than you (a teacher), one who has less knowledge than you (a student), and one who has the same amount of knowledge as you (a colleague).

While I do not identify as a religious person myself, I thought that it would be interesting to realize these relationships musically. To do this, I created my own language of pitch content based on seven note chords inspired by the rich musical language of Franco Donatoni. There are six septachords used in the piece. The first three of these septachords are introduced in a cyclical manner in the opening material. The opening material symbolizes the mind of the learner that we follow, constantly moving vertically while also remaining static—as if processing information again and again. The dense middle sections symbolize the three types of havrutas that the learner confronts. They introduce new textures and a new septachord linearly that replaces one of the old septachords in the initial vertical cycle of three. Each time the initial material returns, as if replacing old knowledge with new knowledge. The result is that the initial material becomes something almost completely different by the end of the piece.

*Note by Daniel O’Hearn*

Franco Donatoni (1927-2000)

***Lumen* (1975)**

*Duration: 5 minutes*

The death of Franco Donatoni’s mother in 1973 led him into a crisis of confidence during which time he resolved to give up composition and devote himself to teaching. He became disillusioned with his compositional style, which had increasingly become a set of calculations with no relationship to performers. His wife, though, prevailed upon him to complete *Ash* in 1976, which he had been obligated to write for a specific group of musicians; this experience, and the particular group (Ensemble 2e2m) gave him the courage to create *Lumen* shortly thereafter, inspired by a different death, that of a colleague.

Scholar Joseph Stevenson writes about *Lumen*:

This work is a tribute, or “tombeau” in the French Baroque tradition, to the important Italian serial composer Luigi Dallapiccola, composed a few weeks after Dallapiccola’s death. True to form, Donatoni used a musical starting point: thematic material from a musical sketch found on Dallapiccola’s piano’s music rest and titled “Lumen”.

The brief work divides the six-person ensemble into three parts: the strings (viola and cello) take on, most strongly, role of keepers of rhythm. The keyboard instruments (celeste and vibraphone), both instruments capable of easily playing multiple notes at once or in quick succession, outline the work's harmonies. The winds (an odd combination of piccolo and bass clarinet) are responsible for the work's melodic element. In its brief duration, *Lumen* takes a listener through a series of transformations that are, while no less disciplined than Donatoni's earlier music, surprisingly delightful, paving the way for the active and quirky style for which he is best known.

Jessie Marino (b. 1984)

*Throw Me to You and Back Again*

for Two Performers and Clapping Choir (2016)

*Duration: 10 minutes*

Since there is no program note for *Throw Me to You and Back Again*, I believe a way of contextualizing the work of Jessie Marino is to read how she is represented in her biography:

Jessie Marino is a composer/performer/media artist from New York. Her current work explores the repetition inside common activities, ritualistic absurdities, and the archeology of nostalgic technologies. Her pieces score out sound, video, physical movements, lighting and staging which are then placed within organized temporal structures, fractured narratives and musical frameworks. [...] As a performer, Jessie works on developing new modes of musical performance styles with her duo ON STRUCTURE (with composer/performer Natacha Diels), plays regularly as a cellist with Ensemble Pamplémousse, and has developed a motley cast of performative and compositional Alter Egos.

Though the word “composer” appears prominently, this is hardly the conventional biography of a composer. Of particular note is the statement that “her pieces score out sound, video, physical movements, lighting and staging which are then placed within organized temporal structures, fractured narratives and musical frameworks,” and what is notable there is that the word “music” appears, but only at the end of the sentence.

I have hesitated to enunciate the term “New Discipline” (an oft-used catch-all for recent music that doesn’t use instruments) to describe Jessie Marino’s work, because I want to resist putting it into a neat and tidy box, to reduce it to something easily categorized, which it can hardly be. At the same time, audience members unfamiliar with her compositions likely will benefit from knowing that other artists have been similarly identified. As composer Jennifer Walshe has written in a different essay regarding this practice:

The New Discipline is a way of working, both in terms of composing and preparing pieces for performance. It isn’t a style, though pieces may share similar aesthetic concerns. Composers working in this way draw on dance, theatre, film, video, visual art, installation, literature, stand-up comedy. In the rehearsal room the composer functions as a director or choreographer, perhaps most completely as an auteur. The composer doesn’t have aspirations to start a theatre group—they simply need to bring the tools of the director or choreographer to bear on compositional problems, on problems of musical performance. This is the discipline—the rigour of finding, learning and developing new compositional and performative tools. [...]

Maybe what is at stake for the New Discipline is the fact that these pieces, these modes of thinking about the world, these compositional techniques—they are not “music theatre”, they *are* music. Or from a different perspective, maybe what is at stake is the idea that all music is music theatre. Perhaps we are finally willing to accept that the bodies playing the music are part of the music, that they’re present, they’re valid and they inform our listening whether subconsciously or consciously. That it’s not too late for us to have bodies.

As a different artist working in the New Discipline tradition subtitled one their pieces, this is music “for bodies on stage.” Such is the best frame of reference I can offer when encountering the present work.

*Note by Michael Lewanski.*

Ensemble 20+, Chicago Academy for the Arts New Music  
Ensemble (collaboratively composed works)  
*Red Light, Black Cat (World Premiere) (2018)*

*Duration: 14 minutes*

The Chicago Academy for the Arts New Music Ensemble has been active since 2012. In that time, they've collaborated with Studio Musikfabrik, Eighth Blackbird, and Delfos Danza Contemporanea, and they have performed at the Museum of Contemporary Art in Chicago, the Darmstadt summer music courses, the Under the Radar festival in Omaha, and at DePaul University. Coaches for the ensemble have included Peter Veale, Augusta Read Thomas, Michael Lewanski, Fred Gifford, and Eighth Blackbird. They specialize in pieces built from games and interactive rules, and create the majority of their music as a team, with no single composer.

*Red Light, Black Cat* was created collaboratively with Ensemble 20+, with sounds, texts, and concepts chosen by all of the players.

*Note by Jesse Langen (director of Chicago Academy for the Arts New Music Ensemble).*

## BIOGRAPHIES

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Conductor, educator, and writer **Michael Lewanski** is a champion of contemporary music and older repertoire alike. His work seeks to create deeper and more engaged connections between audiences, musicians, and the music that is part of their culture and history. He has been on the faculty of the DePaul University School of Music since 2007, where he conducts the Concert Orchestra, Ensemble 20+ (20th century and contemporary music), and works frequently with other ensembles. He is conductor of Ensemble Dal Niente, a Chicago-based new music group.

Michael has guest-conducted Lyric Opera of Chicago, chamber ensembles from the Chicago Symphony Orchestra, the Civic Orchestra of Chicago, the Toledo Symphony Orchestra, the Detroit Symphony Civic Youth Orchestra, the International Contemporary Ensemble (ICE), the Chicago Chamber Musicians, the Fifth House Ensemble, and many others. He has led over 100 world premieres. He was the Conducting Assistant for the Civic Orchestra of Chicago from 2010 to 2014. At the 2012 Darmstadt Summer Courses, Ensemble Dal Niente won the prestigious Kranichstein Music Prize under his direction. Michael has an extensive discography as both a conductor and a producer.

A native of Savannah, Georgia, he studied piano and violin; he made his conducting debut at age 13, leading his own composition. At 16, he was the youngest student ever accepted into the conducting class of the legendary Ilya Musin at the St. Petersburg Conservatory. Michael subsequently attended Yale University. His post-Yale education featured conducting study with Cliff Colnot and Lucas Vis.

Michael's schedule for the 2017-2018 concert season includes concerts with DePaul School of Music ensembles, performances with Ensemble Dal Niente (at the Art Institute of Chicago, New York's Metropolitan Museum of Art, residencies at Brown, Brandeis, Northwestern and University of Chicago), guest conducting engagements throughout the US, recording projects, and festival appearances.

## PERSONNEL

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### FLUTE

Jillian DeGroot  
Willord Simmons

### CLARINET

Julian Rymer  
Mariclare O'Shea\*

### BASS CLARINET

Alessandro Tenorio-Bucci  
Michael Ippolito

### TRUMPET

Sam Veren

### HORN

Jacob Nelson

### VIOLIN

Nelson Mendoza  
Lina Yamin

### VIOLA

Marc Hornig

### CELLO

Vincent Ramirez Boyce  
Keegan O'Donald

### PERCUSSION

Christian Hughes  
George Tantchev  
Mark Linley  
Cristian Torres

### PIANO/CELESTA/ORGAN

J.P. Pendowski  
Casey Dahl  
Phil Rapa

### GIUITAR

Joseph Dockery\*

### VOICE

Ilana Weisbach\*

### LIBRARIAN

Jillian DeGroot

### ENSEMBLE ASSISTANT

Riley Leitch

\*Member of the Chicago Academy  
for the Arts New Music Ensemble

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(312) 362-7135 • [scarper@depaul.edu](mailto:scarper@depaul.edu)

## UPCOMING EVENTS

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Saturday, April 21 • 8:00 P.M.  
Concert Hall  
**DePaul Symphony Orchestra**

Sunday, April 22 • 3:00 P.M.  
Concert Hall  
**Shared Resilience: A Concert of Music and Dance**

Sunday, April 22 • 4:00 P.M.  
Recital Hall  
**Faculty Artist Series: Stephen Balderston, cello**

Thursday, April 26 • 8:00 P.M.  
Concert Hall  
**DePaul Wind Ensemble**

Saturday, April 28 • 8:00 P.M.  
Concert Hall  
**DePaul Concert Orchestra and Symphonic Choir**

Sunday, April 29 • 2:00 P.M.  
St. Vincent de Paul Parish • 1010 West Webster Avenue • Chicago  
**DePaul Concert Orchestra and Symphonic Choir**

Tuesday, May 1 • 7:00 P.M.  
Driehaus Museum • 40 East Erie Street • Chicago  
**DePaul Chamber Music Showcase**

Friday, May 4 • 8:00 P.M.  
Concert Hall  
**New Music DePaul**

Saturday, May 5 • 8:00 P.M.  
Concert Hall  
**DePaul Wind Symphony**

Sunday, May 6 • 5:00 P.M.  
Concert Hall  
**Faculty Artist Series: Janet Sung and Friends**

Monday, May 7 • 7:00 P.M.  
Recital Hall  
**Wagner Campos Studio Recital**

Friday, May 18 • 7:30 P.M.  
Sunday, May 20 • 2:00 P.M.  
Concert Hall  
**DePaul Opera Theatre: *The Judgement of Paris***

Saturday, May 19 • 3:00 P.M.  
Concert Hall  
**Percussion Ensemble**

Saturday, May 19 • 8:00 P.M.  
Concert Hall  
**African Drum Ensemble**

Sunday, May 20 • 2:00 P.M.  
Student Center • 2250 North Sheffield Avenue • Chicago  
**Jazz Orchestra**

Monday, May 21 • 8:00 P.M.  
Concert Hall  
**Composers Forum**

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.*

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